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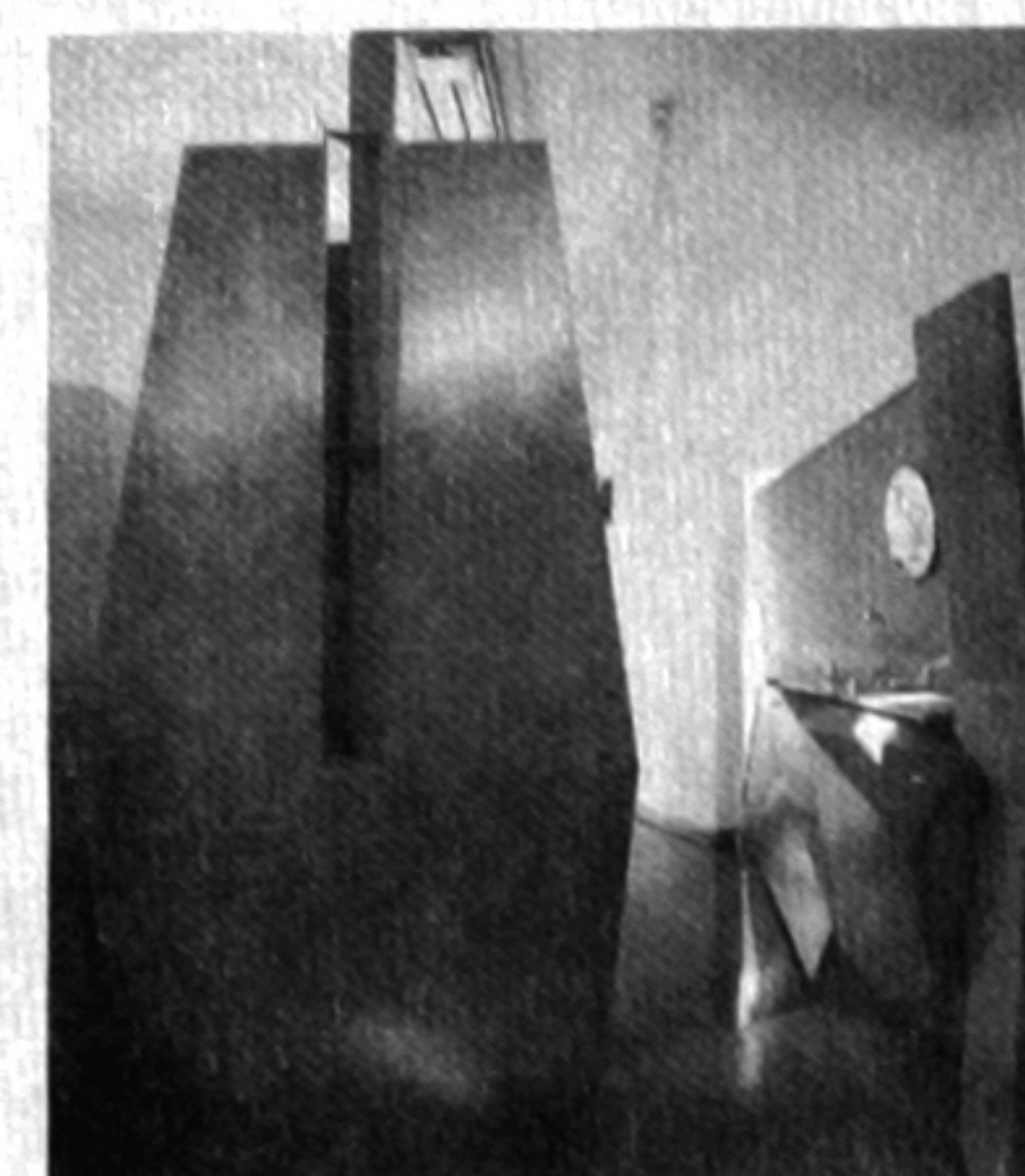
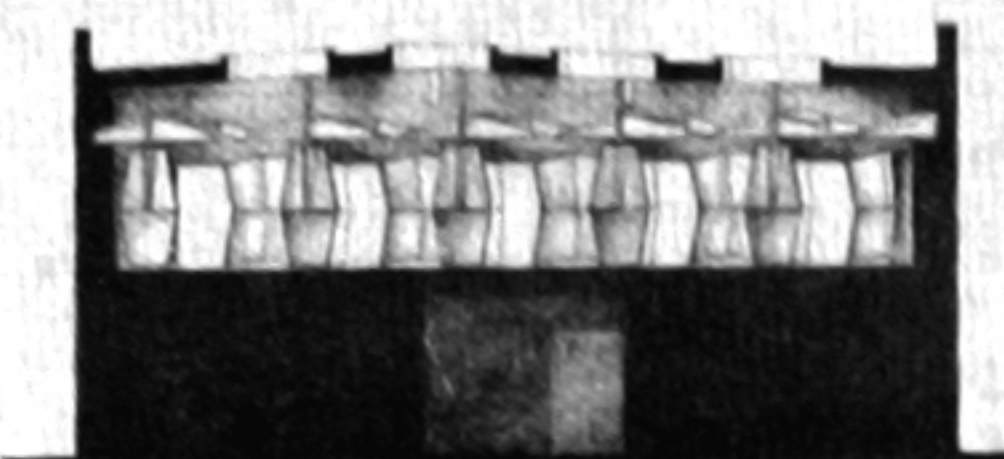
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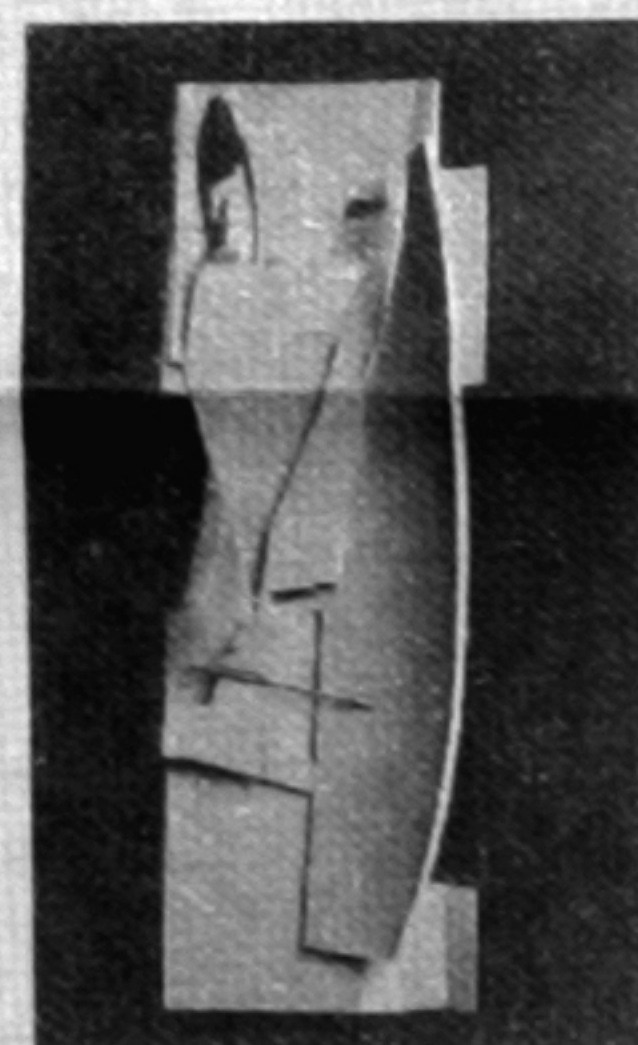
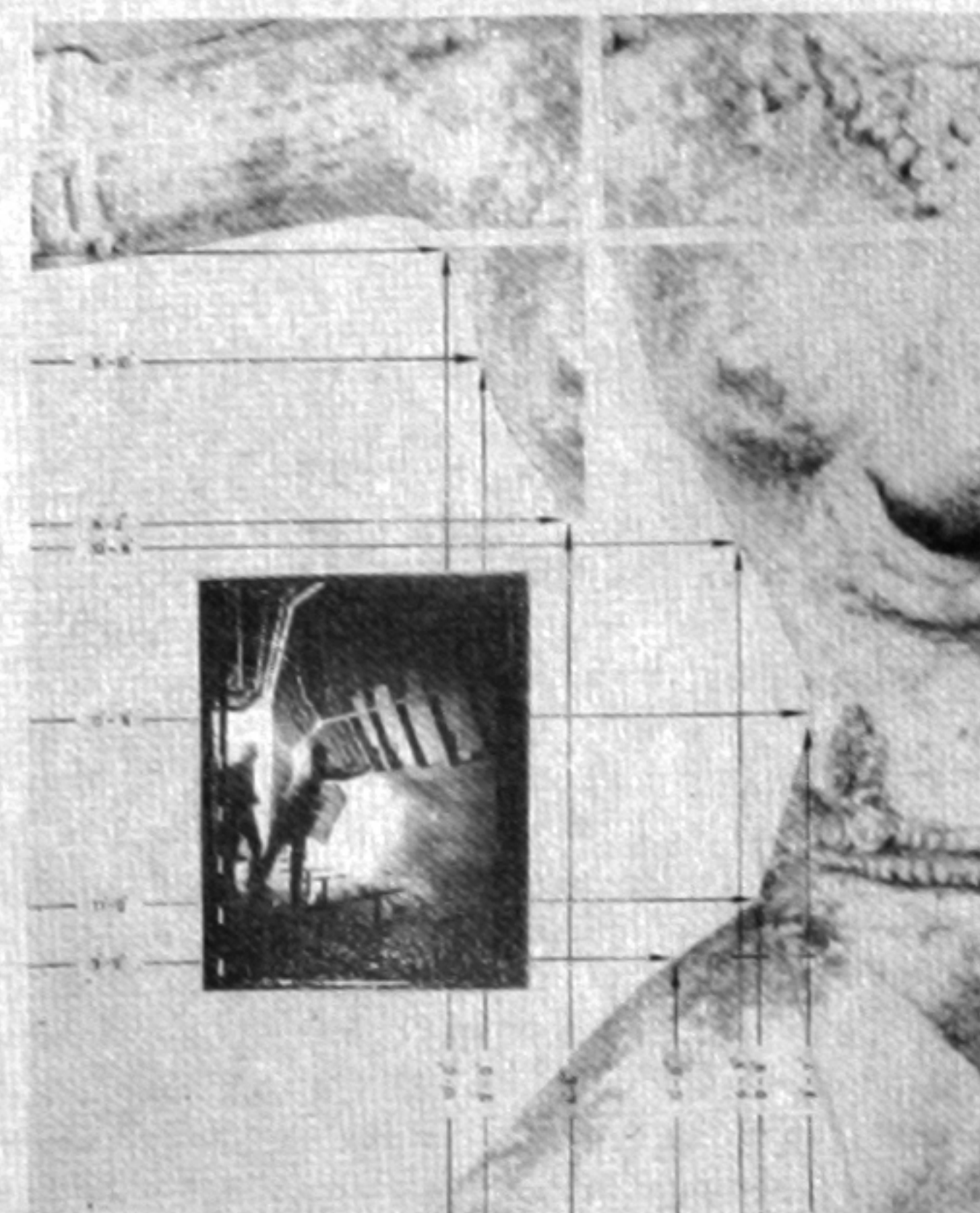
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Beverly Hills Cosmetic Dental Clinic

Ecrú Clothing Store, 1989



Meivisahna House, 1992

From space with its brother time,
under the pressing heaviness of gravity
feeling material as if it were a slower space
I ponder with amazement over my ignorance.
I believe I must venture into making what I know not;
seek to visualize where I do not see;
strive to recognize what I cannot discern;
attempt to identify within the realm of the unknown.

Along the unfolding of the processes,
which resemble those of creation in science,
Many hardships arise.

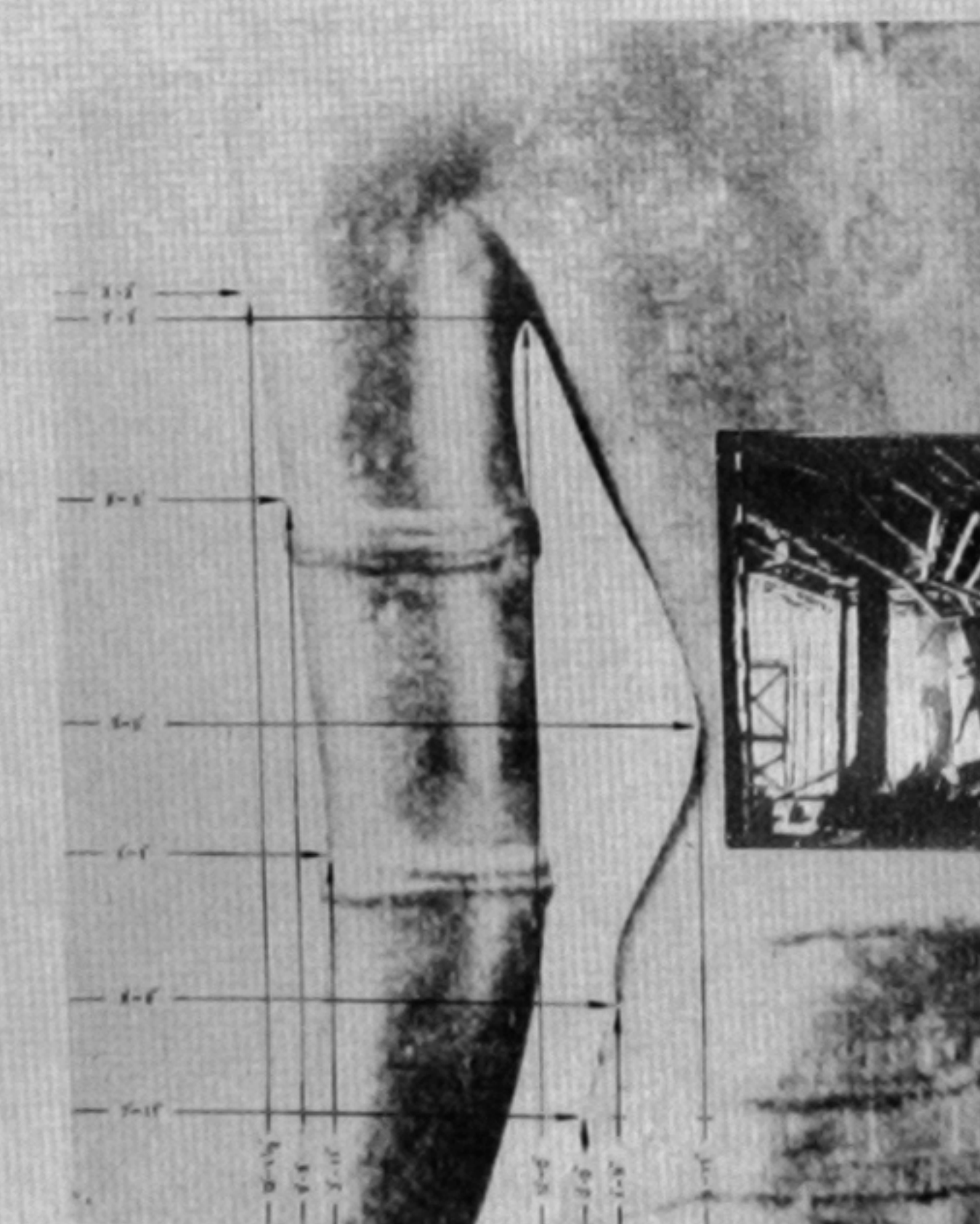
We have the hands of yesterday,
but we lack those of tomorrow.

I have a conception of the work before I undertake it,
but I do not know,
nor do I want to know at the moment of creation,
how will it be.

I possess many facts about the work in which I am living,
but will not allow this knowledge
to inhibit my freedom nor the breath of the present.

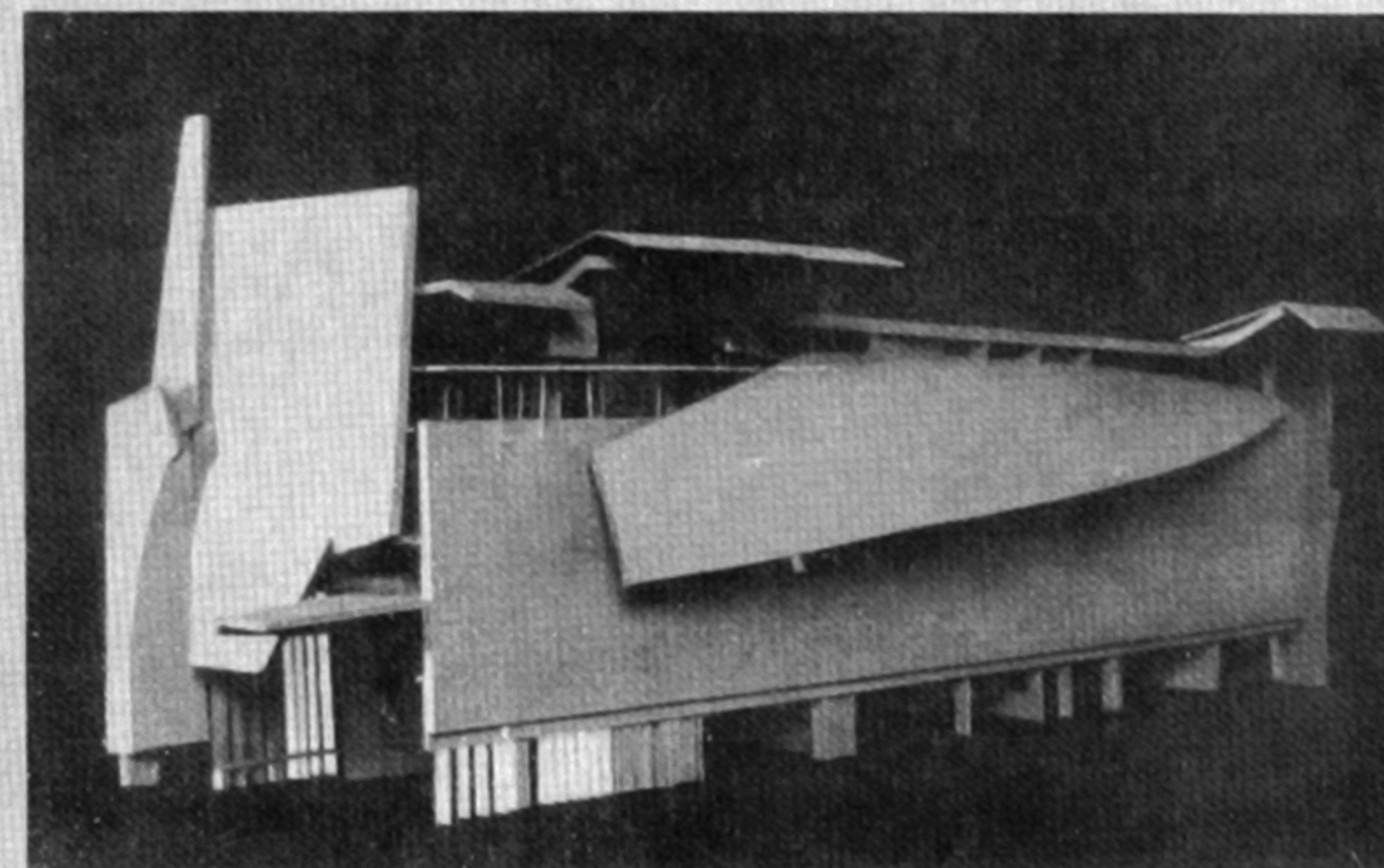
I believe works conceived a priori are born dead.
Adventure, as it strikes the unknown,
can at times
bring forth art.

—Eduardo Chillida, a letter to Peter Selt, October 1984



BODY OBJECT LANDSCAPE

Michele Sae



Meivisahna House, 1992

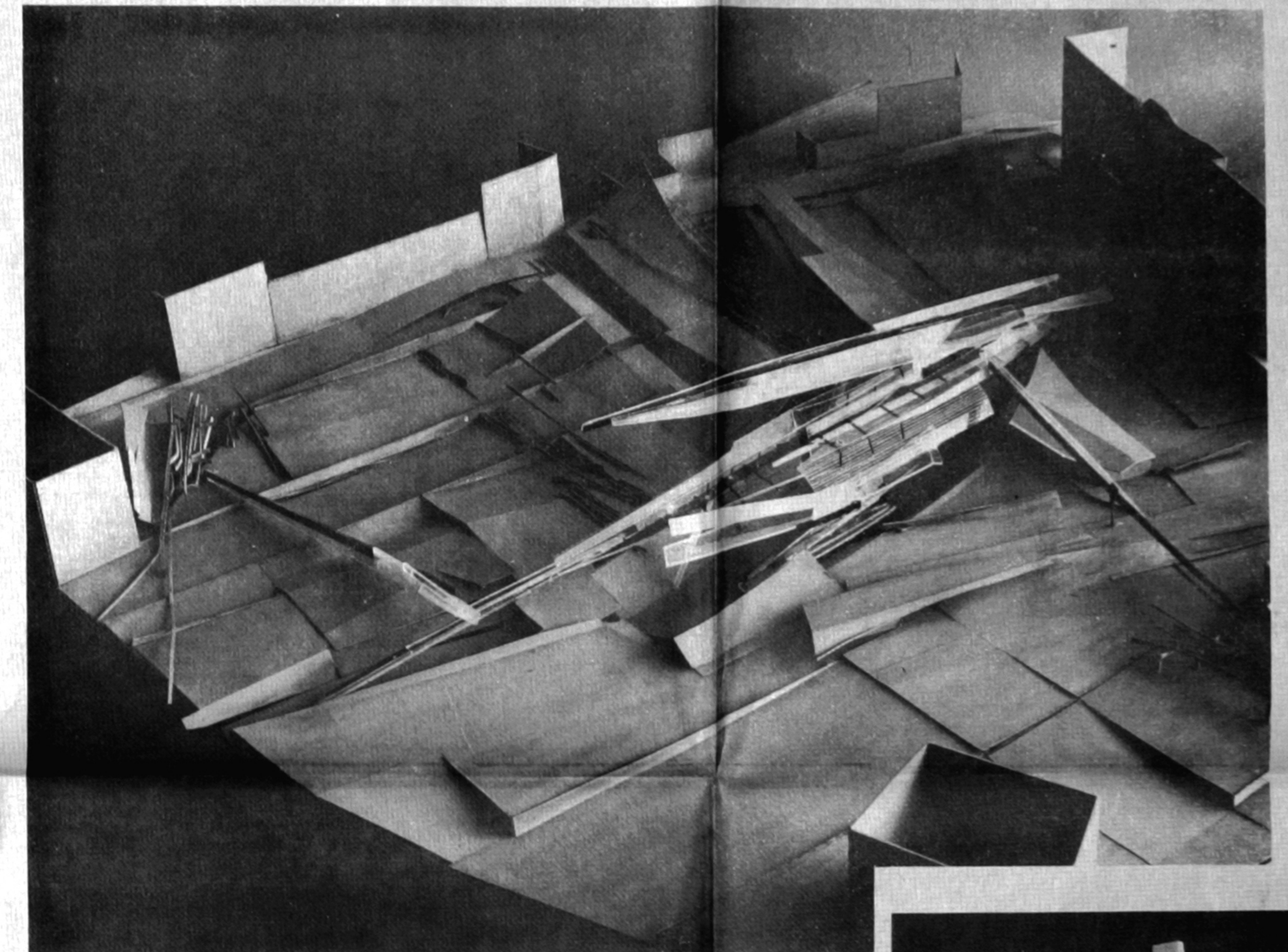
APRIL 3 - MAY 1 1993

STOREFRONT

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BODY OBJECT LANDSCAPE

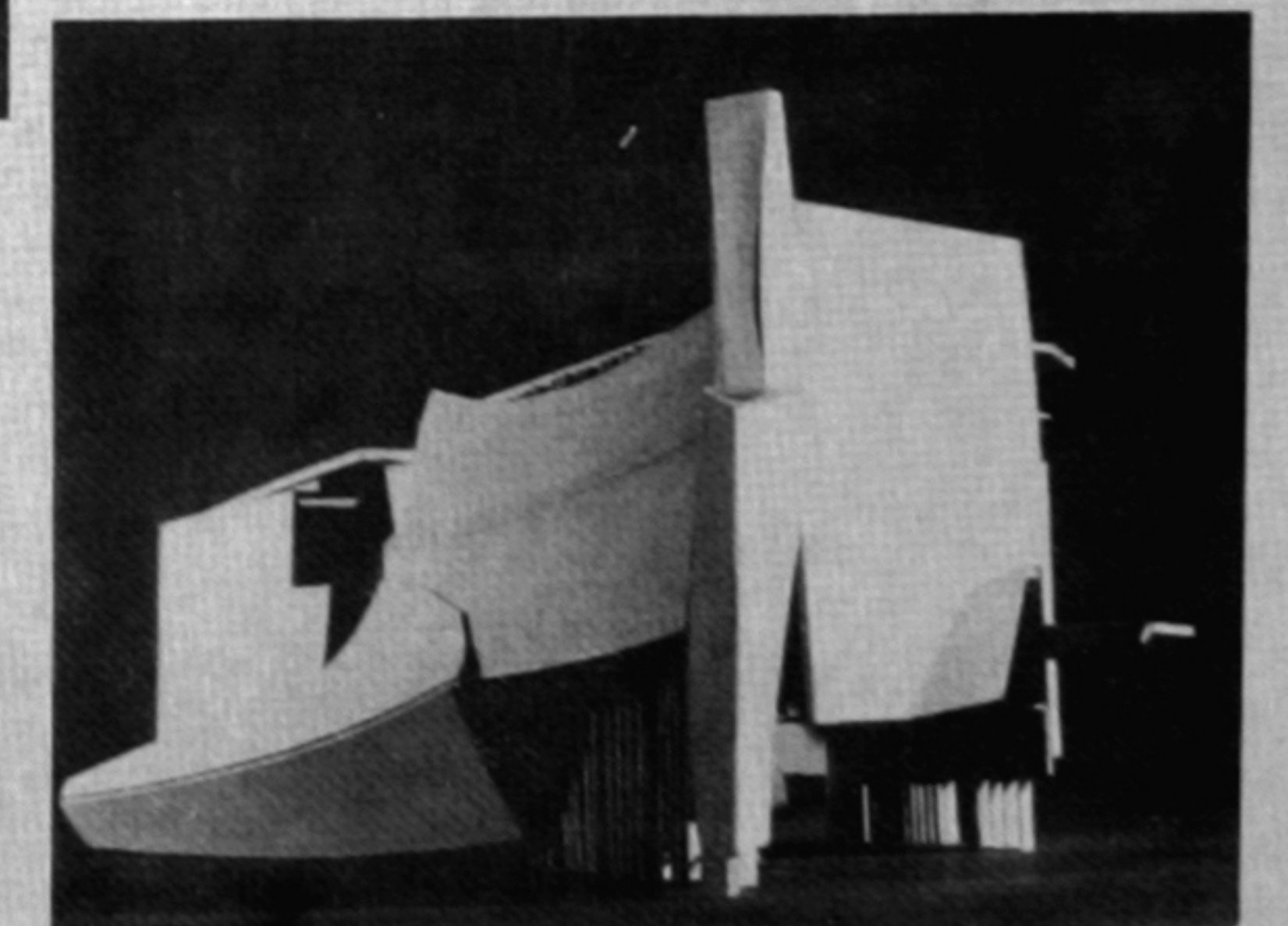
Michele Sae



Venice Piazzale Roma Competition, 1990

APRIL 3 - MAY 1 1993

Gallery Hours: Tuesday - Saturday 12-6pm
Opening Reception: April 3, 6-8pm

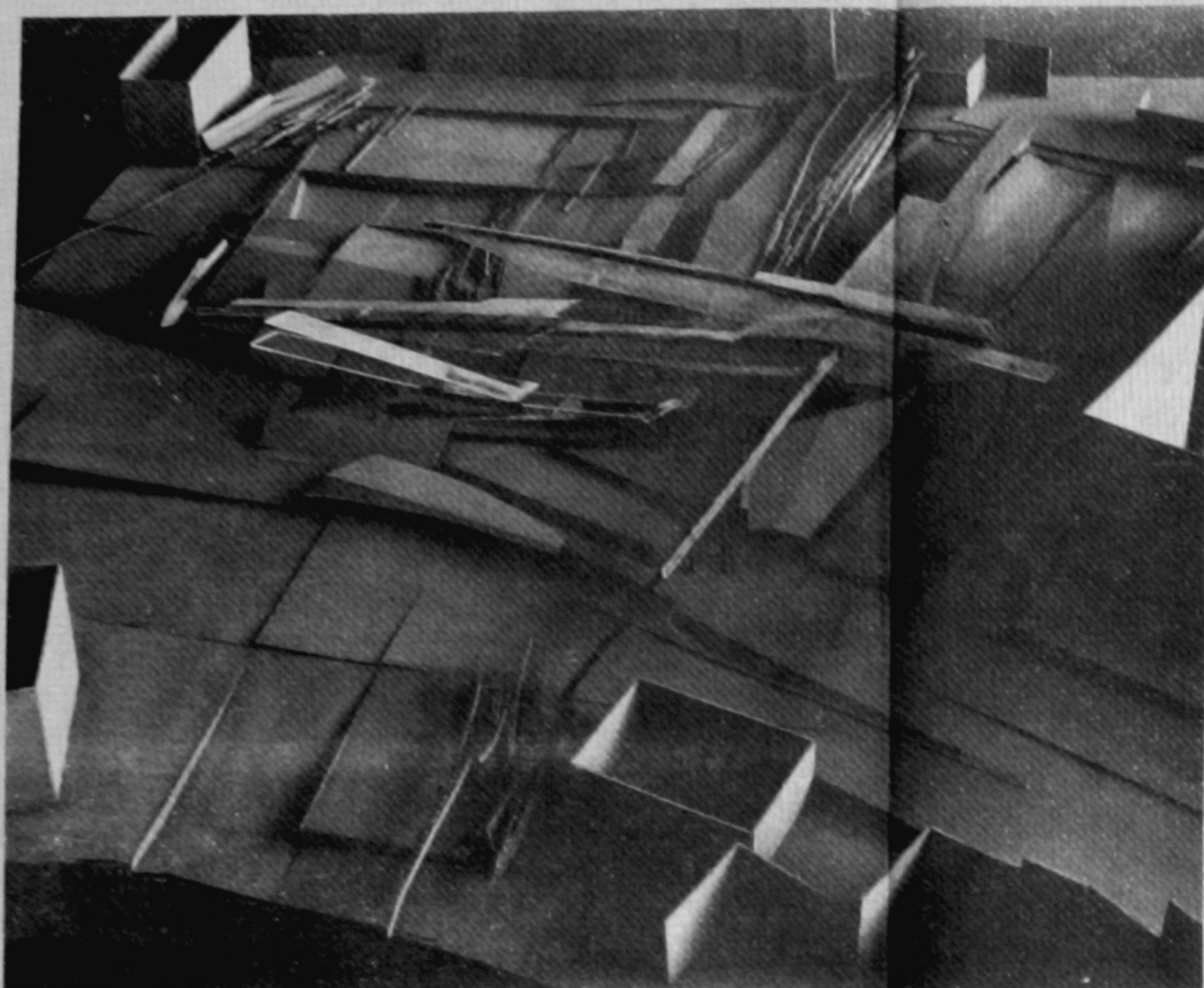


Meivisahna House, 1992

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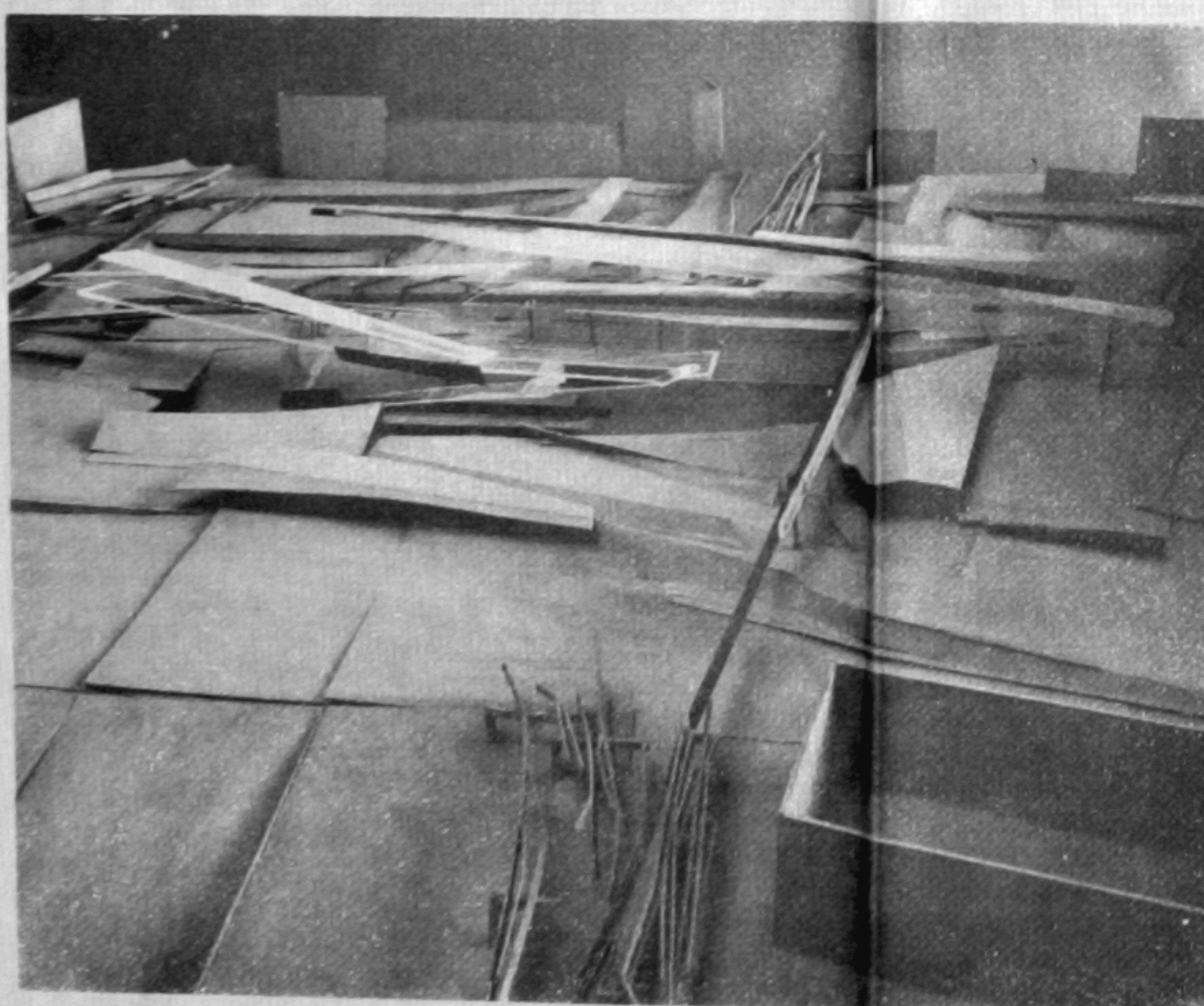


1990 VENICE PIAZZALE ROMA COMPETITION

For the Piazzale Roma, we propose a bridge of faith rising out of a landscape of contractions. We propose to replace the Piazzale, now an empty collision of elements, with a place to gather, see, and dream, a piazza that meets the needs of the Venice of the 21st century. The purpose of our proposal for the Piazzale Roma is to create a landscape where the complexities of the modern world can be accepted by the richness of the past that created Venice, and where the modern world can understand what it has to learn from by visiting the city.

The Piazzale is the place where all that is alien to the traditions of Venice ends. That other world is represented by the parking garages, the causeway and the bus terminal. Presently, these elements sit uncomfortably in their setting, alien beings oozing pollution, confusion and a scale at odds with the delicacy of Venice. It is our aim to make a new public space, a park for the 21st century, where these elements can perform their necessary function in a manner that they contribute to an exploration of ancient and contemporary Venice. Within this park, we have created a new kind of bridge, a bridge that echoes the many small arches of Venice, a bridge that allows you to be lifted above the flat plane that characterizes the city in order to review its forms, a bridge that uses the living ends of the city to make a structure that is optimistically modern. This is now, however, a bridge that merely leads from one point to another, unless it leads from the past to the future. Rather, it is a form that grows out of both the needs and the landscape of the Piazzale, collecting and framing all of its activities, and then gives a visible shape to all of those actions. Our bridge is a crystallization of the Piazzale Roma.

The bridge is an arched structure constructed out of steel trusses that is positioned so that it becomes an arrow pointing into the city when seen from the approach along the Via Libertà. It thus becomes a marker at the end of the journey from the mainland, mimicking and memorializing the bridge itself, and pointing towards the heart of Venice. When seen from the train station across the Gran Canal, the bridge presents its full face of cantilevered glass sections growing out of the brick and stone buildings around it, mirroring and memorializing the arch of the water in the foreground. The bridge will be supported by piers that also



become means of access for users and services. These piers support trusses and floors at varying heights. The bridge faces north, while the southern facade extends from the floors at varying heights. The bridge faces north, while the southern facade extends from the floor and pier structure to support the open roof and north facades in a web-like armature that extends up and out towards the open spaces of the Grand Canal. This structure will then be covered by colored glass planes that will be designed in cooperation with the glassblowers of Murano. In this manner, the structure will show the continuity of the craft tradition in Venice. Because of this transparency, and also because of its continually shifting and tilting shapes, it will provide shelter and enclosure, without becoming a closed object weighing down on the Piazzale.

Beyond these visual and conceptual functions, the bridge will also have two important functions. The first is that it will provide a gathering place for all those arriving or departing by bus, car or taxi. The bridge is placed over the three bus abris, and ramps, elevators and stairs lead directly from the loading and unloading platforms there up into the bridge. Other ramps lead up to this bridge from the taxi stand at the end of the Via Libertà and the tourist bus parking area on the Fondamenta San Andrea. From this elevated place, the viewer can see the Grand Canal with its vaporetto station, as well as several other landmarks in the city, so that one can orient one's self. Ramps lead from this platform down to the Grand Canal, ending at small collection of public rest rooms and a cafe, and to the near the Ponte Papadopoli, where the baggage claim and related offices are located. The bridge thus allows one to move to and from one's vehicle without intersecting the path of buses, taxis or cars, while all the time knowing where one is going. Secondly, the bridge acts as an exhibition and orientation of space, a place where visitors unfamiliar with Venice can learn about the city in a place where the physical place is spread out in front of them. The bridge is thus a gateway for Venice.

Conceptually, the bridge can be understood as a triumphal arch, except that it is inhabited by living, not dead, legions marching around its entablature. It is also a directional object that contradicts the separation of monuments from the fabric of the city and seeks itself to become an extension of the movement through the passageway it has opened up. It is the purpose of this bridge to be neither an isolated statement about Venice, nor a building that disappears into its functions, but rather a gesture of connection and collection that is removed enough to reflect upon those pieces out of which it emerges. It violates the horizontality of the city, but in purposefully tentative way, challenging the city to reveal itself. It is a piece of engineering that has become a gesture of liberation from the past, and from gravity and man's ability to conquer that force of nature through a web of calculations. As such, it is a ship launched to discover and trade with the unknown territories of the future.

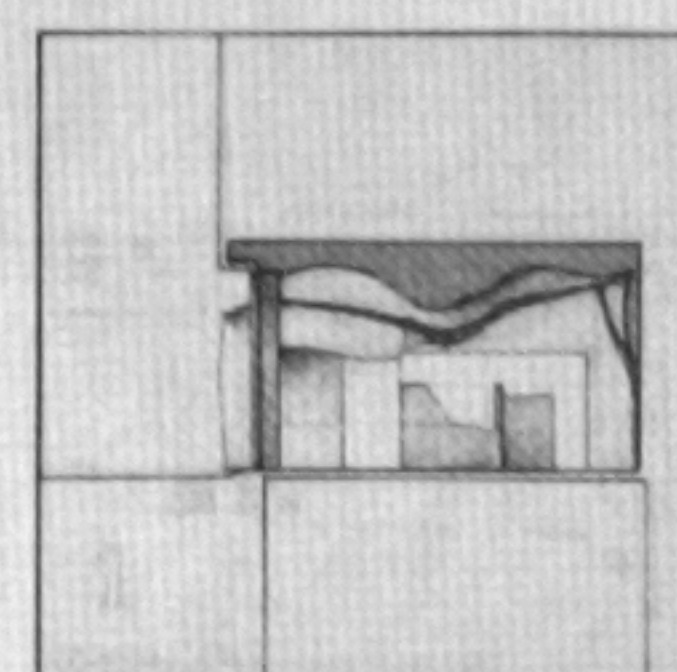
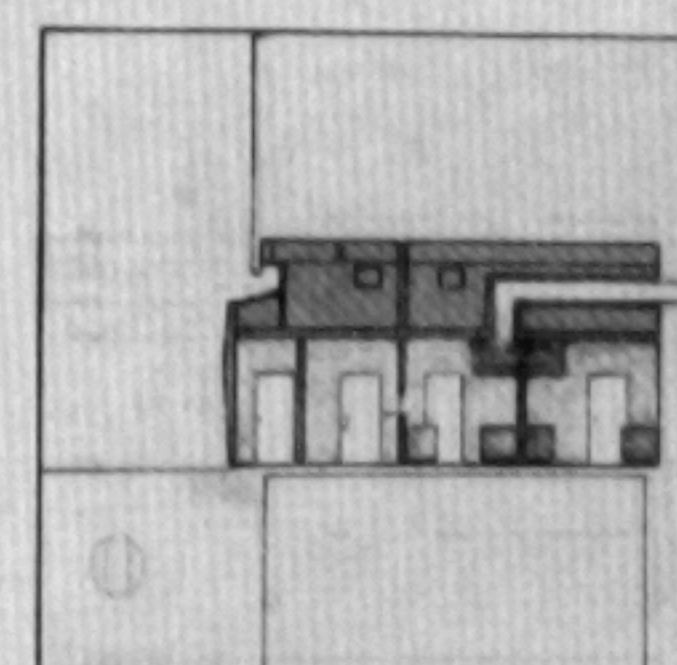
The landscape out of which the bridge emerges has been reorganized to provide a compact and more logical bus depot while creating a large new public park that recalls the historic function of the Piazzale. Upon arrival into the Piazzale, buses, tourist buses, cars and taxis are immediately separated out. Tourist buses proceed around to the back of the parking garage, to the area defined for this purpose by the competition. A ramp leads tourists from there, over the bus depot, into the bridge. Taxis can pick up and drop off passengers in a curved abut at the very Northwest corner of the Piazzale. The shape of this abut forms a visual ending to the Via Libertà, and passengers can reach this area directly from the bridge. Private automobiles can proceed to either of the two parking garages. The buses proceed around to one of 5 slots in the central platform. After unloading passengers, they can proceed back around to a waiting area, or can drop off baggage by proceeding along the Rio Terra San Andrea to the baggage depot. When it comes time for a bus to leave it will back out of this holding area and proceed to the other side of the central platform to load passengers and baggage. It can then directly leave the Piazzale. This method of circulation was designed after a comparative study of bus depots in order to ensure the most efficient and orderly organization of buses while creating a clear, compact, sheltered and ample waiting area for passengers immediately adjacent to the bridge. In arriving and leaving, the buses pass underneath the bridge, thus strengthening its portal function.

The roof of the platforms are defined as curved concrete forms that are covered with earth. The sides of the bus depot area have been bermed up to the height of these roofs, and have also been covered with earth. Thus the area where the buses actually circulate has been subsumed by a new found land, an urban oasis that rises up to contain the visitors from the mainland and forms a base for the emergence of the bridge. This undulating landscape is open to all, and is carefully sloped to provide access from all sides (as well as drainage). The offices directly relating to the bus depot, such as the offices of the bus company, have been located inside of this landscape, facing out onto the depot.

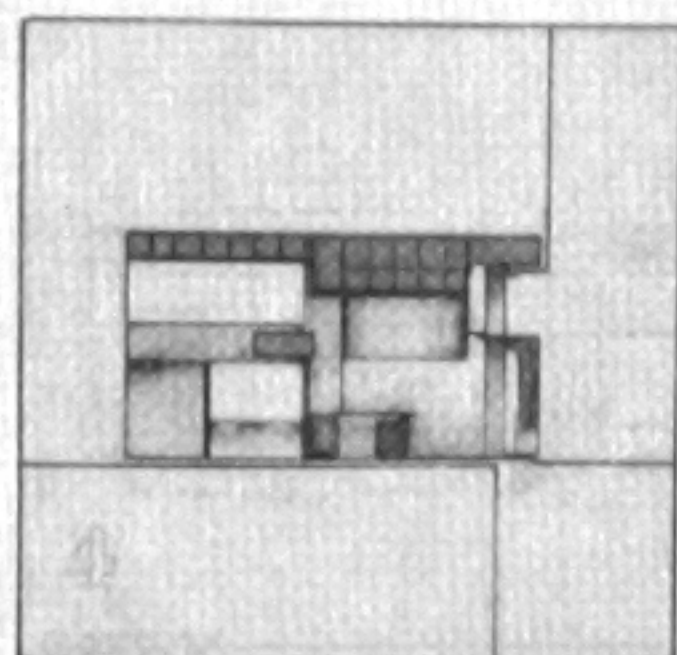
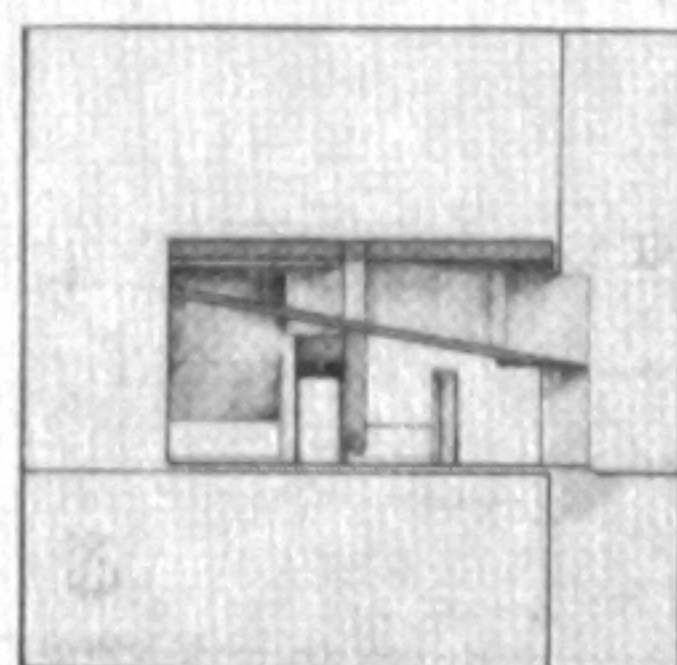
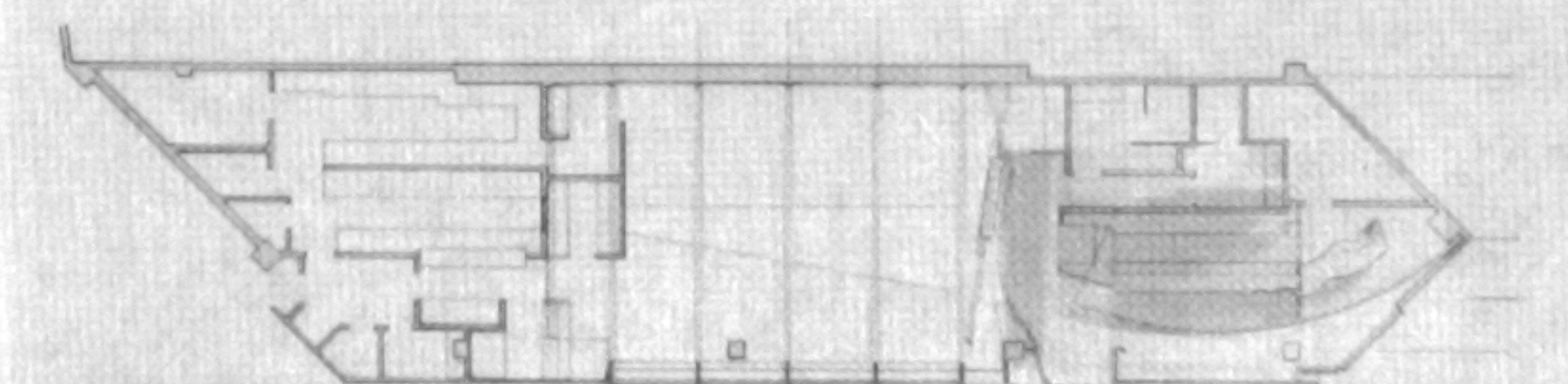
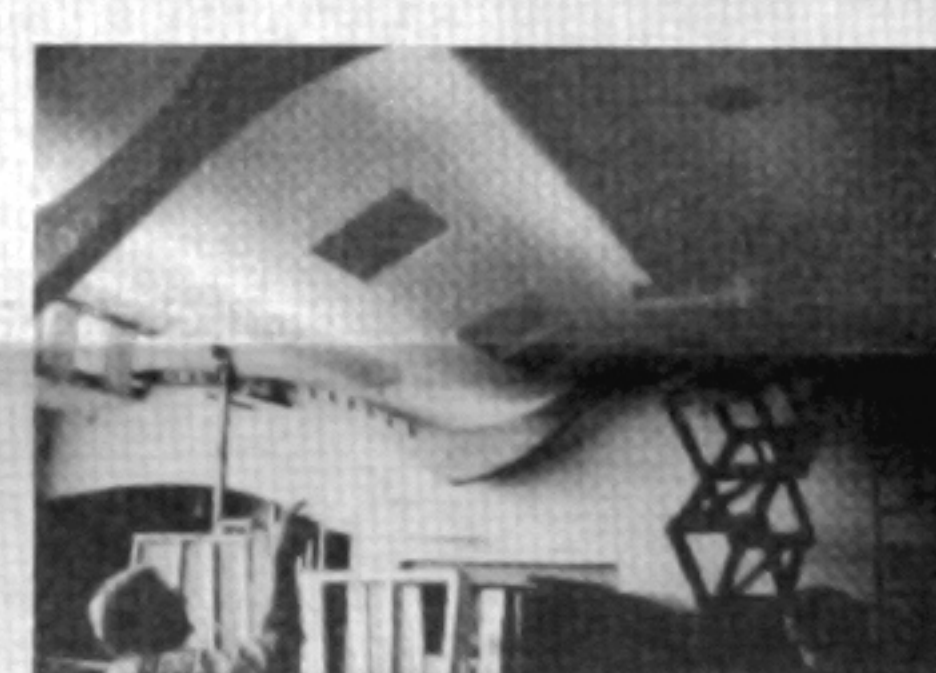
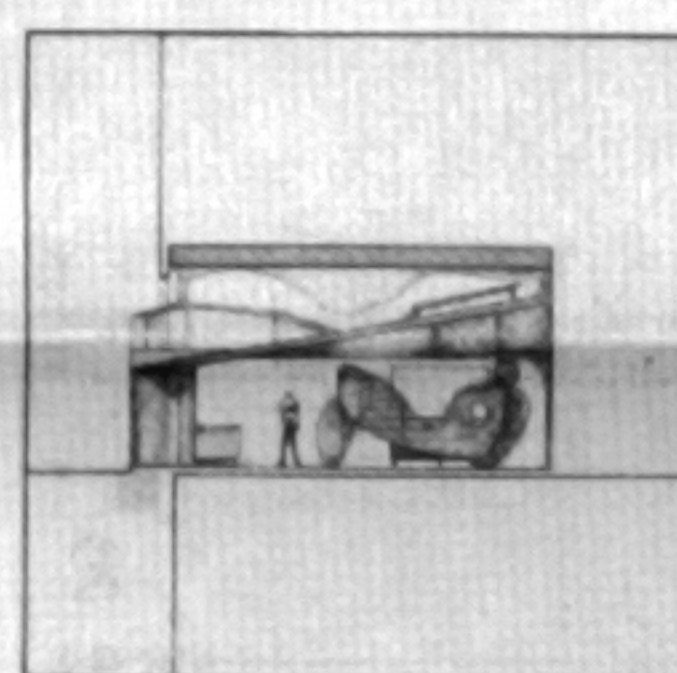
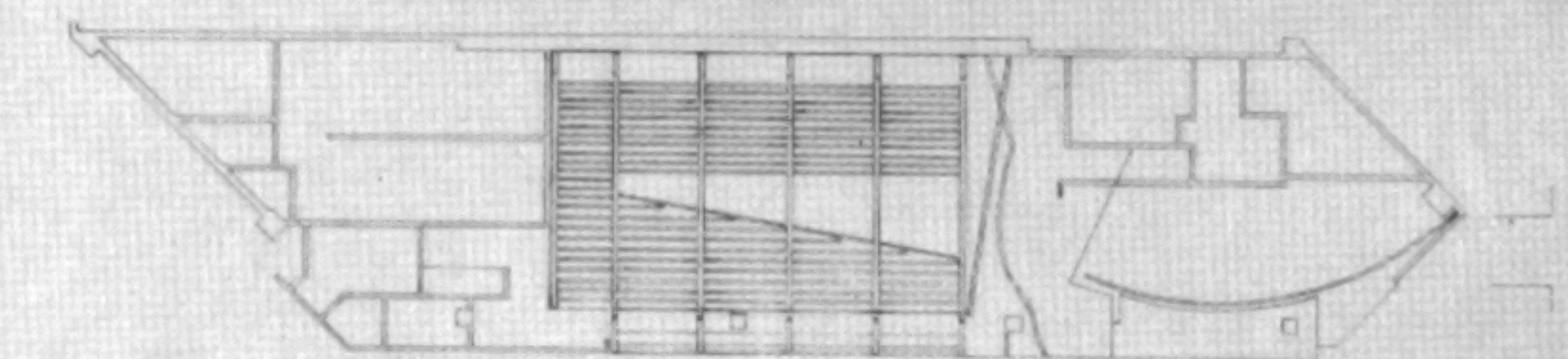
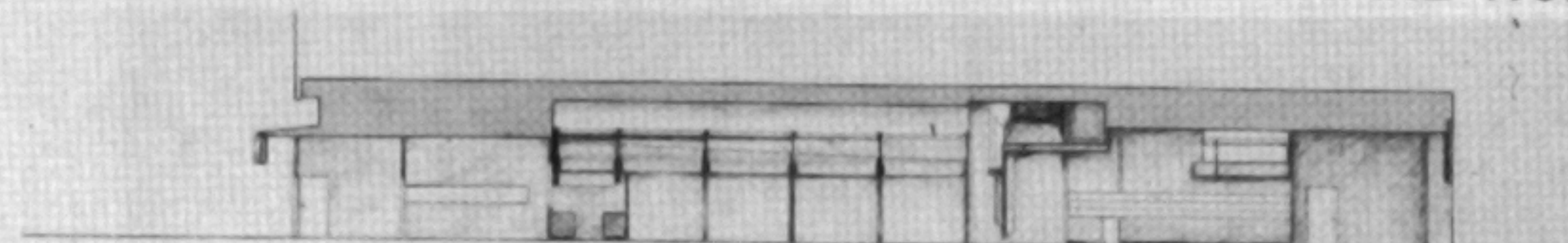
At no point does this landscape become an overwhelming mound or barrier; it rises gently and gradually, yet in a manner pronounced enough to make one feel as if one has left the domain of the city. This place of refuge forms a three-fold increase in the park area around the Piazzale and will be a major urban amenity. In addition, the park has been cut through with a series of low stone walls, built up to a uniform height and thus constantly emerging and disappearing into the undulating earth. These walls mark the grid proposed by Le Corbusier for his hospital project, and thus sum up and cast in traditional, tactile forms all modern dreams for the transformation of the city. As an uncompletable dream, they now create small moments of mystery in the city, hidden gardens where each citizen is free to have their dreams about the city.

The purpose of the landscape is to bring the new and the old into close proximity, and then to turn their confrontation into something else, and architecture. Rather than ignoring or hiding the new, which in very real terms here means noise and smell of the buses, as well as the appearance of the parking garages, we have chose to create a landscape that meets the new, encompasses it, subsumes it, allows it to carry out its function and even allows it to create a sensuous open space. The resulting landscape is an answer to the traditional piazza.

We can no longer pretend that we can create the kind of unified civic space as the Piazzale San Marco. Rather than bemoaning this fact, or creating facsimiles, we propose a piazza that will be used, a fragmented gesture at communal space that is modern and useful, yet belongs to no person or function. It is a place of contemplation from which the city can be understood, just like its counterpart in the heart of Venice. It also has a vertical moment that exhibits the pride of Venice, but not in a sacred and proprietary, but in an inviting and public manner. The bridge rises up into the sky, an unfinished project of transformation that will allow us to know Venice, to contemplate it, to adore it, and to transform our understanding of it into something new. Out of the scars of modernization, the grooves of the buses, the hulk of the parking garages, the gaping hole in the



ANGELI MARE 1989



THE PROCESS OF MAKING THINGS

The process of making things is the most interesting and constructive part of designing and doing architecture. Learning and understanding this process is only possible by being involved hands-on dealing with the day to day process of making things work.

The design process is the product of a thought, an intention, a desire to explore; but the process of making and seeing those thoughts in practice leads us to understand the reality of life and ourselves. In a certain way, the process is even more important than the product we get at the end. The process is so mutable that it is only experienced once. Looking at the end product, the exigencies of process recede into the past, never to be relived. In the place of process a product—a space exists. All the intellectual assumptions, engineering constraints, our wishes all begin to come together in the process of construction of the project.

Making things adds to our awareness of the changeable nature of the world around us because we are creating a process of change. In construction this is the work of a group of people who each get involved. Through the crafting of forms and shapes we share a common language which enables us to communicate among ourselves as well as with other people. We need to understand the development of things and their relations with other things. Things change in the process of their interrelations with other things around them. Changes are caused first internally and then externally. It holds that external causes are the condition of changes and internal causes are the basis of change. Today we have lost our relationship with the spaces we live in. Our intimate and behavioral necessities are not involved in forming and making those spaces. The user of the space is less and less involved with choosing pre-existing spaces and then "personalizing" the rooms and detritus of mass culture. The act of truly making things or architecture is laborious and time consuming.

The way we look at things and experience them teaches us primarily how to observe and analyze the objective conditions in different things and, on the basis of such analysis, to indicate the methods for resolving problems. We need to learn to see things inside out and outside in; think about them and their relationship with other things around them. To look at things in a way that we may not be used to.

Using our senses helps us to discover new things about materials, their shapes and forms and also their effect on the choice we make to use them. Our search for new ways of experiencing things develops our sensibilities to our surroundings. For example, we only need to know the nature of forces to understand why a building stands up. But, if we need to know if that building is capable of resisting the earthquake, we need to analyze the essential functions of that building's structure. Designing, making architecture or making things does not require a formula. They are all part of a long process called learning and each of us is learning and finding our way through it. In this process,